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ABSTRACT

This introductory manual offers an overview of the Hawaii English Program in Literature for elementary students--a program designed to help children enjoy and understand literature through active exploration of a variety of stories and poems from contemporary works as well as from the classics. Part I, "Preparing to Teach the Program", describes goals and objectives, program organization, teaching strategies, learning activities, and resources of the program. Part II, "Teaching the Program," outlines several important guidelines for teachers, such as using the program daily, becoming familiar with all selections on the reading list, and reading aloud to students. Part III, "Managing the Program," presents suggestions on developing a flexible class organization, developing management techniques for small groups, involving students in planning and decision-making, and making adjustments for exceptional children. Part IV, "Evaluating Pupil Progress, the Program, and Instruction," summarizes provisions in the program for monitoring pupil progress and suggests questions that teachers might keep in mind for an ongoing evaluation of the program and of their teaching. (A sixteen-page list of selected childrens' readings, as well as a limited number of records, is attached.) (ARH)

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Hawaii English Program

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ABOUT THE REVISED MANUALS . . .

This INTRODUCTION gives an overview of HEP, Elementary, Literature and provides general information on the teaching and managing of the program. It precedes the Teacher's Manuals for Bands I, II, and III.

The TEACHER'S MANUALS contain a list of the needed materials, lesson plans, and an index of selections. Each component opens with a description which gives the general purpose of the component and the gist of each context and its main activities. The component lesson plans are organized by contexts. Each context is preceded by a list of selections, the software (games, records, and so on) provided, and the materials to be provided by the teacher. The lessons follow. Some of the components in Band III have a special section of helps for the teacher in guiding composition and other activities. Included at the end are masters for reproducing materials the teacher may wish to use for the suggested activities.

As far as possible, the lessons are written in language appropriate to the students' level, even though they are really for the teacher. The intention is to encourage teachers to think of the program as having been designed and written for children rather than for teachers, and to suggest ways and the kinds of language the teacher might use with them. Notes addressed directly to the teacher, giving hints, cautions, relevant literary information, and other helps for the activities are boxed and placed wherever the information is needed.

The selections from the original Teacher's Manuals have been retained; additional selections have been included. The stories and poems come from contemporary works as well as from the classics in children's literature and from world literature. They call the students' attention to various character types (witches, ogres, and giants, among others); particular types of stories including high-interest non-fiction works; and selected literary conventions or motifs and cultural references. Added to this rich store should be other stories and poems of high literary quality chosen by the teacher from the many sources available to supplement the program.

Teaching at least one context from each of the components will provide a balanced literature program which will help students become more skillful and understanding readers of literature.

Revised, June 1984

PROGRAM ORGANIZATION

	MAKE-BELIEVE	THE WORLD AROUND US	GROWING UP	SOCIAL ORDER	ADVENTURE
Band I (K-2)	Fabulous Creatures Magic & Wonder	Rhythms of Art Rhythms of Nature Rhythms of Man	Self & Family Imagining Things	Heroes & Leaders Animal People	Narrow Escapes
Band II (3-4)	Magic & Wonder Fabulous Creatures Wishful Thinking Little People	Rhythms of Art Rhythms of Nature Rhythms of Man	Self & Family Imagining Things Insights	Heroes & Leaders Animal People	Narrow Escapes
Band III (5-6)	Magic & Wonder Bigger Than Life Little People	Rhythms of Art Rhythms of Nature Rhythms of Man	Self & Others Imagining Things Insights	Heroic Deeds Acquiring Wisdom	Searches Encounters

1. Bands, the largest divisions, correspond roughly to grade levels. Difficulty levels overlap from band to band, providing considerable built-in flexibility for the way the lessons can be used.

2. Elements, the next largest, are arbitrary categories denoting large areas of human experience, which provide the subject matter of literature. There are five: MAKE-BELIEVE, THE WORLD AROUND US, GROWING UP, SOCIAL ORDER, ADVENTURE.

3. Components are subdivisions of the elements; they provide for a sharper focus of subject matter than do the elements. ADVENTURE, for example, has three components: Narrow Escapes, Searches and Encounters.

4. Contexts, the smallest units, are groupings of selections and activities put together for a purpose. They may make a point, restate an idea, reflect a tone, provide a contrast, or relate in some other way. They vary in number, type and make up.

Part I. PREPARING TO TEACH THE PROGRAM

A. Goals and Objectives

The general goal for Literature is to enable students to enjoy and understand literature. This is achieved by helping students to develop a mode of inquiry which has three objectives:

1. Cultivate enjoyment as a way of becoming involved with literature.

2. Build an expanding frame of reference with literary types, elements, and conventions in world literature.

3. Use the processes of literature (projecting character, creating events and settings, and so on) in many kinds of media.

What literature communicates comes from the world of human experiences. Thus the work, rendered through a writer's imagination, help the readers to come to understand themselves, their society, and the world around them.

The charts on pages 2 and 3 relate the State Performance Expectations and HEP outcomes for Literature.

B. Program Organization

The chart on the opposite page gives an at-a-glance picture of the program organization, followed by a brief explanation of the major divisions.

C. Teaching Strategy

An easy, relaxed rhythm with occasional variations marks the approach to the lessons. It is natural and unforced; it adapts for classroom instruction the patterns that good readers take with books that interest them. The four stages of the strategy are explained below:

EXPERIENCE — The students first experience the work: they listen to a reading or a taped presentation, or they read it themselves. This direct encounter with the original work is essential if any meaningful experience of it is to occur.

STATE PERFORMANCE EXPECTATIONS AND HEP OUTCOMES FOR LITERATURE

Grades 3 & 6 Performance Expectations	BAND I	BAND II	BAND III
The student:	For the first objective of the mode of inquiry (cultivates enjoyment), the student:		
- gives reasons for enjoying or not enjoying a literary work.	- is willing to listen to the selections. - asks to hear the selection again. - is willing to do the activities. - shows satisfaction in participating in the activities. - relates selections to own experiences.	- enjoys listening to or reading the selections. - actively participates. - offers suggestions or comments appropriate to a given selection. - looks for library books similar to those experienced in the program. - responds to selections and connects to own experiences.	- notes similarities among stories, characters, and situations in the various selections read. - enjoys the selections. - participates willingly in the activities. - shares enthusiasm with others by recommending selections and by talking about them. - looks at, listens to, or reads the selections in the program during free time. - plays the games or engages in some other part of an activity during free time.
The student:	For the second objective of the mode of inquiry (expands frame of reference of types, elements, conventions), the student:		
- identifies some of the major literary types (fantasy, realistic stories, traditional tales, nonfiction, and poetry) writers use to evoke thoughts and feelings in the reader.	- distinguishes between fantasies and realistic stories. - distinguishes between prose and poetry. - shows in appropriate body movement the nature of a character being portrayed in a given creative drama activity.	- distinguishes between fantasies, traditional tales, and realistic stories and between fiction, nonfiction, and poetry at the student's level. - creates a character and narrates a heroic adventure of that character given a list of typical hero traits.	- distinguishes between fantasies, traditional tales, and realistic stories, and between fiction, nonfiction, and poetry at the student's level. - describes a character or character relationships within a selection and among selections.

Grades 3 & 6 Performance Expectations	BAND I	BAND II	BAND III
- uses visual modes of expression and/or body movement to depict characters, events, and/or rhythmic language in a literary work. - explains how the writer's use of character types, recurring situations, and literaty conventions in different works contributes to one's enjoyment.	- arranges a given set of picture cards in a meaningful sequence and narrates a story based on it. - narrates a brief situation, not necessarily with a plot, upon completion of the context. - translates verbal rhythm into body movement given a rhythmic selection, such as a poem. - relates a simple narrative situation.	- makes up an adventure story orally or in writing. - describes recurring patterns in characters, themes, and events.	- discusses orally or in writing the significance of the title of a given selection as he/she sees it. - recognizes wide range of literary conventions. - makes comparisons among works.
The student: - creates/writes original endings to stories. - creates original stories and poems based on experiences and imagination. - recreates impressions, thoughts, and ideas stimulated by literary works through oral, written, or visual art modes.	For the third objective of the mode of inquiry (uses the processes of composing and creating in various media), the student: - expresses in body movement the nature of the individual character being portrayed. - tells and draws about a story event.	- tells a story with a simple plot involving an adventure and at least three characters, orally or in writing. - arranges a simple lyric from a given list of words suggesting sounds, colors, and textures.	- creates a story, orally or in writing, which is consistent with the elements provided for the student to work with. - presents a given story through another medium, such as puppets, a mural, creative drama. - writes lyric and narrative poems.

EXPLORE — The students then explore some selected aspect(s) of the work through an activity like creative drama, writing, or discussion. The activity enhances (not necessarily make explicit) some aspect of literature. It is intended to hold the students' attention long enough that some reflection about their experience with the work can take place.

DISCOVER — If the selection and activity are appropriate and if the students are "ready," some kind of discovery will take place: a generalization, a connection to something else, a pattern, a structure, or some theme not clearly perceived before. That discovery may be about the subject of the work; it may be about literature; it may be a truth of some kind; and it need not necessarily be articulated by the students. Divergent discoveries may be as those stated in the lessons. In fact, these statements are basically steering directions for the teacher in guiding discussion, pointing out significant passages, and moving the lesson toward some kind of closure.

EXTEND — Additional activities are suggested to extend the students' experience of a work or group of works. Reading a related story, drawing another picture, discussing and writing another story ending, talking about a film version of a story--these are among ways suggested to prolong an experience, deepen a discovery, enrich a meaning, or see another perspective; in short to extend the students' experience of literature.

D. Composing and the Activity Modes

Composing, the act of ordering, arranging, making, or forming by uniting parts into a whole, is a key concept. Symbolic form, which is central in the program definition of literature as art, is involved in the process of composing. The program holds that when students themselves give symbolic form to their experiences through the composing process, they will understand better the nature of literature. When they give form to ideas and feeling through paint, body movement, clay, as well as through the spoken and written word, they are working with operational meanings of symbolic form, internalizing them, and building a concrete base for later verbalization.

The various composing activities in the program are called activity modes; they are the means by which students experience and explore the selections. The chief activity modes and the rationale for their use are summarized below:

DISCUSSING OR "TALKING ABOUT"	The primary means of organizing experience, of fitting new experience into existing knowledge frameworks; a way of giving form to ideas and feelings; the principal way in which children draw upon their resources of language and experience--ideas are clarified, deepened, extended; new insights are gained.
WRITING	Similar functions as talk but makes greater demands; must meet requirements of fact or fancy, logic, diction, organization, as well as conventions of form, spelling, mechanics, grammar; must have more clearly defined sense of audience and purpose.
CREATIVE DRAMA	A natural way for children to imaginatively project themselves into other lives, places, times, and events; a natural way to understand literature and to appreciate drama; it is informal, a kind of play; it involves physical movement and music; it is social and cooperative at the same time it is individual; it builds imagination, sensory awareness, and language.
GAMES	A pleasurable way to learn when games are designed for instruction; many of the games are analogues of the story; others reflect story structure, review story sequence and events, match characters and character traits, reflect central conflicts, restate the story problem, reflect literary motifs, reveal story theme, review key vocabulary, stimulate discussion and writing.
ARTWORK	Visual art and verbal art are ways of rendering ideas and feelings; both communicate through symbols and are closely related. Children like to express themselves in paint, crayons, clay, paper, and so on. Artwork is a natural way for them to interpret the stories and poems they read, to express their responses and understandings.

E. Resources of the Program

These additional resources can be used to enrich the literature program.

1. Pre-Band I

A set of suggested titles and activities for children who are not quite ready for Band I. The selections are simpler and the activities are largely oral.

2. Literature Listening Program

A collection of 67 taped stories and poems, some with accompanying books for use in primary grades K-2. There are no lesson materials, but the children can be encouraged to express their responses in any way they wish. Some of the stories are also in Bands I or II and are listed in the manuals.

3. Creative Drama Handbook

A guide for the novice and experienced teacher in creative drama, full of suggestions for the development of imagination, sensory awareness, body movement, characterization, and story dramatization. The exercises are completely independent of the literature components, so they can be used in any way by the teacher.

4. Literature Response Activity

A list of optional activities that students can do to record their response to a work they have experienced. The forms of response cover a wide range--diary of journal entries, memos and note cards, letters to authors, book jackets and advertising blurbs, character sketches, copied passages, and so on. They are all different ways in which students can keep a personal record of their feelings and thoughts about particular selections and activities they complete. The papers may be kept in a file and shared with classmates, teachers, parents, and friends.

5. Supplementary Reading Lists

Annotated reading lists, one for each band, containing recommended titles for extending the context experience. Teachers and students should add to the lists.

6. The Libraries

Natural extensions of any literature program. School and public libraries can assist through:

- -Storytelling sessions
- -Book talks and readings
- -Special reading lists
- -Displays of student work in the library
- -Presentations of student performances in the library (e.g. puppet plays, choral readings)
- -Inviting visiting authors

7. HEP General Manual

A combined description of the three HEP subprograms giving overall design, interrelationships, consonance with state objectives, and implications for how the program is used.

8. HEP Subprograms (Report #2)

A brochure describing the components of the three HEP subprograms and listing the student goals and materials.

9. Approved Instructional Materials (AIM)

The HEP section lists the objectives, activities, and materials of the three subprograms. The Appendix contains a list of all the commercial books in HEP.

10. Other Resources

Any other resource within or outside the school that can be used to enrich the literary experiences of students. Among them are:

- -Artists-in-the-Schools
- -Performing groups in the community, such as puppeteers, mimes, folklorists, and theater artists
- -Colleagues and parents who like to read to student groups
- -Concerts and theater events
- -Films related to selections being studied or to be studied
- -Television programs
- -Visiting authors
- -Art exhibits

Part II. TEACHING THE PROGRAM

A. Using the Program Daily

It is important to keep students in constant touch in some way with some aspect of literature and its processes. The daily schedule need not be rigid; it can be doubled, reduced, skipped occasionally if necessary. The teacher will know best how to allocate the available time, remembering that students will look forward to literature with anticipation only if the program is regular and the teacher is enthusiastic about it.

B. Experiencing the Selections

It is not possible to teach a context without the essential first step of reading all the selections and getting a feel of the whole. The works must be experienced by the teacher. If the teacher can recommend titles from the Supplementary Reading List on the basis of personal experience, all the better. A pleasant discovery along the way is that reading children's books is a rewarding activity.

C. Using the Activity Modes Flexibly

The activity of any lesson can be adapted, substituted, or even dropped as the teacher sees fit. If there are too many artwork activities and not enough writing, for example, the discovery statement might be used as a guide to frame a topic for writing. If the activities are too time consuming, some of them can be modified or dropped. However, there must be a good balance between reading/listening, on the one hand, and doing, on the other. And adaptations and substitutions must be closely linked to the selections and not become busywork.

D. Using the Teaching Strategy and Discovery Statement Flexibly

The teacher can vary the rhythm of EXPERIENCE, EXPLORE, DISCOVER, and EXTEND. Exploratory activities that do not depend directly on knowledge of story details can precede the experience of the story. The discovery statement or a hypothetical situation can be used for a discussion before the story is read. And the teacher can always extend any part of a context. The discovery statement should also be used flexibly. If the teacher or students feel that other discoveries are more to the point, that is all right, too.

E. Reading Aloud to the Class

Reading aloud is especially important in a literature program, for literary language, poetry in particular, must be heard often enough to be fully appreciated. The oral tradition is an ancient one for a good reason, and when teachers read aloud or engage in storytelling, the class is brought together in a timeless, enduring, and satisfying activity. Reading aloud by the teacher has many benefits for students, among them:

1. It is basic training for the imagination.
2. It tunes the ear to the best in language.
3. It is a natural way to experience stories and poems as artistic wholes and thus to internalize their forms and patterns.
4. It motivates learning to read.
5. It increases comprehension.
6. It introduces students to many books that they otherwise might never read.
7. It reduces the gap between students' ability to read and their capacity to enjoy and understand literature.

F. Making the Most of Poetry

Children's experiences with poetry can be extended far beyond the works in the program if the teacher reaches out wherever and whenever possible for different poems they can listen to, respond to, repeat, memorize if they wish, and enjoy. Poetry should be read primarily for enjoyment, aloud as much as possible. Detailed analyses, forced memorization, inappropriate selections, large single doses, and other practices can kill children's natural pleasure in the sound, rhythm, and imagery of poetry. There are several good anthologies in the program collection and others that can be borrowed from the library.

G. Experimenting with Creative Drama

Although ideal, special training and classroom observations in creative drama are not necessary. The teacher can begin with the short exercises suggested in the Creative Drama handbook and work up to the simpler activities in the literature lessons.

H. Applying the Principles Built into the Writing Activities

The composing activities, writing especially, ask that the students talk together about their work, compose for each other, work together in groups, and share their products in some way. Underlying these instructions are certain built-in principles which are important for the teacher to keep in mind. They are:

1. Audience

Teacher directions for the assignments and the practices followed must convey to the students that they are writing something for somebody. Mostly they should be writing for themselves and for each other, not for the teacher. Occasionally they will write for an outside audience--an author, family members, the school community--but usually they will write for their peers. When they write personal diary or journal entries or when they are trying to clarify their own ideas and feelings, they are writing for themselves.

2. Purpose

The purpose is implicit when students write something for somebody, but the teacher can help them clarify and sharpen it. The four major purposes of writing identified in the State Writing Improvement Framework provide a general cover from which the specific purpose of a specific assignment can be more sharply focused.

3. Group Work

When students talk together, develop ideas together, and help each other in formulating, critiquing, revising, and editing their writing, they can learn a great deal. Whether the final product is to be an individual or a group composition, the collaboration, when well-managed, has many advantages. The teacher might strive for a good balance between individual and group work.

4. A Workshop Environment

A productive way to approach composition is to encourage students to practice writing for and on one another in the informal give-and-take atmosphere of a workshop, with the teacher circulating to give help, upon request, during the process of writing. The students can be gathered as a class for directions and for common instruction on points they all need, but once the serious work of writing begins, the teacher's job is to provide help as requested by individuals or by groups.

5. Sharing the Products of Writing

With few exceptions, what the students produce should be shared: exchanged, read aloud, posted, passed around, commented on, compiled with other works, displayed in the library, reproduced for distribution, performed, or published in the school paper or writing magazine. Sharing in these and other ways not only establishes the audience for writing, but also provides the best motivation and climate for writing more and writing better.

PART III. MANAGING THE PROGRAM

This section offers a few suggestions for handling the more common problems of managing an HEP, Literature class.

A. Developing a Flexible Class Organization

The activities in the program lean toward small groups for reasons explained in preceding sections. It was also felt that the work-group concept should be emphasized, because traditionally the idea of groups forming and re-forming according to changing tasks is not widely used.

Group work serves many functions, and it can be a valuable source of learning. On the other hand, when everything is done in groups, it can become burdensome, time-wasting, and sterile. The teacher must strive for a flexible class organization that changes as needs and purposes change. A task orientation should help the teacher differentiate between individual, dyadic, small-group, large-group, and whole-class roles and thus determine the best organization.

B. Developing Management Techniques for Small Groups

There is no sure "how to" that will guarantee successful group work or show the teacher how to switch flexibly from one kind of organization to another and manage them effectively. The teacher will simply have to try, cope, adjust, experiment, and learn in the process of working with the class. Some of the following suggestions may be helpful.

1. If you are not comfortable with small-group work, start off with only one or two groups of the abler students who can work independently. Add more groups as you determine how well the students can manage themselves and how much help you can provide.

2. Before the class breaks up into groups, be sure they know what they are to do. Purposes must be clear, although how they are to be accomplished can be worked out by each group. If materials or equipment are needed, be sure they are at hand.

3. Circulate among the groups to provide needed help. If some point arises that you feel the entire class should know or discuss, don't hesitate to take a moment for the whole class to consider it.

4. When the class breaks up for small-group discussions, it may be helpful to set a time limit and to write on the board the purpose of the discussion. Key questions might be put on the board. If group conclusions are to be reported back to the whole class, the procedures might be clarified before the small groups begin: Is each group to choose a leader and a recorder? Is the recorder to be the reporter?

5. Try to establish an atmosphere of informality which is at the same time orderly. Circulate among the groups. The teacher's job is to assist the process, not to direct the groups. The teacher can assist the process of small-group discussion by:

   a. Contributing to the discussion as a participant.
   b. Stimulating a flagging discussion by asking key questions.
   c. Sharpening the focus or suggesting a direction when the talks seem to be going nowhere.
   d. Helping draw in non-participants.
   e. Staying in the background when discussions are going well.

6. Take your students into your confidence and talk frankly with them about things that don't go right. Why didn't a particular organization work well? How can it be made to function better? Involve them in solving problems that affect them all.

C. Involving Students in Planning and Decision-Making

Although the literature activities are pretty much pre-determined, with a suitable class organization suggested for them, there is still plenty of room for students to work out detailed plans and to make decisions. Whether mural-making, dramatizing, group story writing, or other, the group activities will also entail planning and working out of details. The principles built into the Skills Program for self-management should be applied wherever possible, inasmuch as there is a direct relationship between the degree of student involvement and the degree of student learning and satisfaction.

D. Making Adjustments for Exceptional Children

1. Fast Students

Below are suggestions for adjustments the teacher can make for students whose progress outpace the class:

a. Put them on another more challenging context, either the next context in the same component or one from the same or related component in the band above. They can work with the teacher's manual if given enough guidance.

b. Turn them on to the context-related or component-related titles in the Supplementary Reading List or allow them to browse and search for books they would like to read on their own. Their responses to these books can be expressed variously and shared with the class. (See the Literature Response Activity for suggestions.)

c. Devise extension activities which are not mere busywork but which truly extend the literary experience in a profitable way. Develop activities that focus on language and literary elements and are appropriate to the text. The following are some suggestions for activities students can do:

(1) Locate interesting patterns of language repetition, note where they occur, talk about what they add to the story, perhaps build poems or sentences based on the same patterns (of syntax, not necessarily the same words).

(2) Locate vivid figurative language and explore the qualities it suggests of the character, place, object, or event it describes. Make a collection of vivid language from the different books they read. Write similes and metaphors to describe people, places, things they know.

(3) Keep a work gallery of favorite characters from the books they read. Each work portrait can contain a description of the character, role in the story, comparison with another book, and reasons for the character's appeal.

(4) Keep a personal vocabulary list of words from each story that they found interesting, especially words that carry a heavy connotative load. They can write sentences using new words they learn. Vocabulary work can be expanded into synonyms and antonyms.

(5) Write poems, chants, journal entries, other short pieces about events, characters, themes, setting; write imaginary dialogues between characters in a story or between characters from different stories.

(6) Write short explanations of some problem from the story that you give them, such as: Why do you think setting is more important in this story than in this other? Why is setting in The Children of Green Knowe (for example) so important? Or which of the details of setting in that book do you think most important? (Try to focus the problem as sharply as possible.)

(7) Study how the writer effects the magical transportation of a character(s) between the real world and another. (Andrew in The Land of Forgotten Beasts, Greta in Fog Magic, the children in The Voyage of the "Dawn Treader" and The Lion, the Witch and the Wardrobe, the girl in Time at the Top, etc.) What kinds of situations and details are used? Then think of a situation in which a character of their creation is to be transported by mysterious means to another place or time. Write it up as though it were part of a longer story.

(8) Extend the examination of the writer's technique to other aspects of the work: how a particular character is made to seem real, how a setting is drawn, how a certain mood is established, how humor is achieved, how tone comes through. (No sophisticated analyses are to be expected, but students can learn something by examining language and by modeling their writing on techniques as they see them.)

(9) Construct word puzzles based on characters, events, themes, place names, and so on from the story. Devise games on similar elements, write rules, introduce the games to the class.

2. Slower Students

Among adjustments that can be made for slower students are the following:

a. Pace instruction to their ability, allowing more time for the completion of tasks; often this is all that is needed.

b. Use simpler works from another context or in a related component of the same element either in the same band or in the band below. The students may have to work in a separate group, but they can join in on general discussions, and opportunities can be created for them to tell the rest about the book they are working with.

c. Take extra care in reviewing beforehand what difficulties a selection may present and take steps to minimize them. For example:

(1) Will more background for the story (as in Children of the Red King, The Seal of Jai) help in understanding? Briefly sketch the historical background or cultural conflicts involved; go over together any background notes the book provides; locate country or places on the map; show pictures; look for touchpoints in the students' background on which to build, and so on.

(2) Are there many characters and strange names, (as in The Horse Without a Head, The Voyage of the "Dawn Treader")? On the board keep a running list of the characters and their identities, review them occasionally, and raise questions about their role in the unfolding story.

(3) Is the vocabulary difficult? Are there words special to the culture, time, place? Alert students to these words before each day's reading; put them on the board and explain them, but avoid extended lists and vocabulary work that will disrupt the train of the story. Most new words require only a brief explanation as they are encountered, and intelligent guessing from the context is to be encouraged.

(4) Is the plot structure complicated (as in The Horse Without a Head, Children of the Red King)? Are there many events? Is it important to establish a cause-effect relationship between the actions of certain characters and events? Draw a diagram of the plot structure; list in sequence, on the board, the most important events; periodically review what has happened by raising a few questions; invite predictions of what will happen next; and validate the predictions.

(5) Are some of the concepts to be encountered complex (as in Dawn of Fear, Journey Outside, The Black Pearl) and not easy to put simply? Alert the class to things to watch for; pose questions for which students are to listen for answers; list points on the board; have the class together work out statements they can agree on.

(6) Is the chapter too long? Look for a good break point to cut the chapter in two; break up the chapter into even shorter sections to be read throughout the day or even two days.

(7) Are the details of description too many and too dragged out for students' liking (as in Dawn of Fear and the "Wayfarers All" and "Gates of Dawn" chapters in The Wind in the Willows)? Suggest that there is a reason for the details and that they listen carefully to the particular details. Why, for example, are the details of everyday life spelled out so minutely in Dawn of Fear? It is not of overriding importance that they get the correct answer, if there is one, but that they think about why the details were chosen and presented with such care. Occasionally, you will have to decide to skip some passages in order to hold your audience.

d. Devise alternate composition activities which are simpler if the suggested ones seem too difficult, or put the students with faster ones who can provide peer help, or assign them smaller sub-tasks in a larger project.

e. Below are other suggested activities; they should be used only if appropriate to the selection:

(1) Draw illustrations, color them, and write one-sentence captions for them.

(2) Copy passages the students especially like, polish their oral reading of the passages, and read to a small group.

(3) Write short group compositions on characters and events or short individual pieces on what they like best about a selection. Group writing is a promising approach for these students, but the teacher will have to be sure that all members contribute. Picture cards can be used as a stimulus for inventing a group story. Partners can write short dialogues between story characters and these can be enacted.

(4) Do vocabulary work on words they choose from the story? Like the passages they select to read to their friends, the words should be chosen by them to learn and never too many at one time. The words might be copied in a context of some kind, either phrase or sentence. Besides dictionary work, the exercise can be expanded to include synonyms, antonyms, word origins, and original sentences.

(5) Play the games available, including those from contexts completed earlier.

PART IV. EVALUATING PUPIL PROGRESS, THE PROGRAM, AND INSTRUCTION

This final section on evaluation summarizes provisions in the program for monitoring pupil progress. It also suggests questions that teachers might keep in mind for an ongoing evaluation of the program and of their teaching.

A. Tracking Pupil Progress

1. Progress Toward Program Goals

How well students do in literature will be measured in terms of the program goals for literature. It is therefore important for the teacher to keep the program goals clearly in mind, frequently reviewing students' progress against them. To do so, teachers may find helpful the sections "Record Keeping" and "Student Progress Report" in the HEP Language Skills Manual, Vol. II Inserts.

The following excerpt lists the criteria for Literature according to the three major areas and the continuum of goals:

a. Is developing positive attitudes and interest in literature.

Band I: Listens to selections willingly; participates in activities; completes context response forms when asked to; answers in simple affirmative or negative when asked whether stories bear on own experiences.

Band II: Shows interest in selections; takes pleasure in activities; does extension activities often; is beginning to read on own, is beginning to talk/write about responses to selections and connections to own experiences.

Band III: Takes active role in program; has strong reading habits, wide tastes but clear preferences in reading; talks and writes clearly about responses, reasons for preferences, relationships to own experiences.

b. Is expanding awareness of literary types, elements, and conventions.

Band I: In a general way can tell fantasy from realistic stories; recalls simple story events and

characters; can convey sense of character through body movement; can translate verbal rhythms into body movement.

Band II: In a general way can distinguish among literary types; recognizes major traditional characters; is beginning to recognize and describe recurring patterns in characters, theme, events (common conventions).

Band III: Describes major characteristics of basic literary types; makes insightful comparisons among works; describes character and character relationships within and among works; recognizes wide range of literary conventions.

c. Is creating literary forms with increasing skill and imagination.

Band I: Arranges picture cards in some sequence and talks about them; makes up story endings; relates orally or in writing simple narrative situations; identifies sound, color, texture, mood words.

Band II: Writes stories with simple plots involving more than one character; is beginning to use relevant details to flesh out stories; is writing simple lyrics using words suggesting sound, color, texture, feeling.

Band III: Is writing stories of considerable originality and complexity showing conflict, plot, setting, and character development; is using significant conventions; is writing lyric and narrative poetry of considerable originality and power.

2. Records of Student Work

a. Literature Record Chart

The chart for Band I is on the back of the Language Skills Student Progress Chart A and the one for Band III is on the back of Chart B. (See pages 19 and 20.) Band II is repeated on the two charts. The duplication is to allow for situations when students are working on a range of contexts that overlap the bands. In the box for the context, the teacher or student will enter the grade level or the date when that particular context was completed.

Literature Record Chart
Bands I and II

COMPONENT TITLE	BAND I						BAND II		
Fabulous Creatures	K	1	2	3			1	2	
Magic and Wonder	K	1	2				1	2	3
Wishful Thinking							1	2	3
Little People							1	2	3
Rhythms of Art	K	1	2	3	4	5	1	2	3
Rhythms of Nature	K	1	2	3			1	2	3
Rhythms of Man	K	1	2	3			1	2	
Self and Family	K	1	2				1	2	
Imagining Things	K	1	2	3			1	2	3
Insights							1	2	3
Heroes and Leaders	K	1	2	3	4		1	2	3
Animal People	K	1	2	3			1	2	3
Narrow Escapes K	K	1	2	3			1	2	3

Literature Record Chart
Bands II and III

COMPONENT TITLE	BAND II			BAND III		
Fabulous Creatures	1	2				
Bigger Than Life				1	2	
Magic and Wonder	1	2	3	1	2	3
Wishful Thinking	1	2	3			
Little People	1	2	3	1	2	
Rhythms of Art	1	2	3	1	2	
Rhythms of Nature	1	2	3	1	2	
Rhythms of Man	1	2		1	2	
Self and Family	1	2				
Self and Others				1	2	3
Imagining Things	1	2	3	1	2	3
Insights	1	2	3	1	2	
Heroes and Leaders	1	2	3			
Heroic Deeds				1	2	
Animal People	1	2	3			
Acquiring Wisdom				1	2	
Narrow Escapes	1	2	3			
Searches				1	2	3
Encounters				1	2	3

The teacher's copy of the chart is filed in the student's cumulative folder at the end of the year. The succeeding teacher may replace it with the most current chart or update the original.

b. Record of Supplementary Reading

Students might be encouraged to keep a record of the outside reading they do, both books from the Supplementary Reading List or others they borrow on their own. This activity can be combined with the Skills record of books read to meet exit criteria for reading. A card file, journal, or diary are other ways of keeping a record.

c. File of Literature Response Activities

Students might also be encouraged to keep a file of the Literature Response activities they complete. This personal record of their feelings and thoughts about particular selections and/or activities they complete can be taken home periodically for their parents to see.

d. File of Student Writing

Students can keep a separate folder for their written compositions, dating them and periodically reviewing them or even re-editing them in light of the progress they have made. These papers might also be taken home occasionally for parents to see.

3. Reports to Parents

The Student Progress Report is the report card that may be sent home each quarter. There are separate forms for grades K-3 (Literature and Language Skills) and grades 4-6 (Literature, Language Skills, and Language Systems).

Both forms list the criteria for literature to be met by the student. For each marking period the teacher will check those criteria met by the student for whatever component(s) or context(s) completed during that period. Those criteria not met are left blank.

B. Evaluating the Program

Although HEP is qualitatively sound, evaluated as few programs have ever been, teachers must constantly look at its functioning to be sure it is meeting student needs. Among things teachers can watch for are:

1. Books and Materials

   a. Are the selections challenging and interesting to students? Is the problem staleness or difficulty level? What replacements or additions can be made? Is it time to try a new context, one that has not been used before?

   b. Are the activities meeting their stated or implied objectives? Is there variety enough? Is more writing needed? Should purposes for the activities be made clearer? What adjustments are needed?

   c. Are book quantities a real stumbling block? What can be done to alleviate the situation? Is it time to replace worn and soiled books and materials?

   d. Is the rotation/sharing systems working so that components or contexts are readily available? What can be done about obstructions in the system?

2. Student Involvement

   a. Do students listen or read with interest and attention? Do they ask for more?

   b. Are they actively and successfully involved in the various activities?

   c. Do they seem to feel free to respond honestly, to express their ideas and feelings about the works?

   d. Do they respect the responses of others and recognize that responses can differ significantly?

   e. Do their responses show growing sensitivity and perceptiveness about literary elements, conventions, themes, and subjects? Are they making comparisons and connections between and among works?

   f. Do they show personal involvement in literature by borrowing books on their own, talking about their reading and bringing books and poems to share?

   g. Do they look forward to the literature period with pleasure and anticipation?

C. Evaluating Teaching

The teacher's accountability for instruction is the other side of the student's accountability for learning. Continuous self-appraisal on the teacher's part is key to improving instruction, and criteria like the following might be used to check performance:

1. Attitude

   a. Is my attitude towards the program and my students positive?

   b. Is my interest in literature genuine; do I enjoy communicating this interest to my students?

   c. Do I seek to extend my own understanding and enjoyment of literature?

2. Interaction with Students

   a. Do I encourage active participation of my students in all aspects of the program?

   b. Do I encourage divergent responses and/or expression and pupil discoveries even though I may not agree with them?

   c. Do I respect the individual responses of students and by my example encourage my students to respect each other's responses?

   d. Am I relaxed and accepting, at the same time I uphold reasonable standards of pupil performance?

   e. Do I work at improving the art of questioning, of framing questions in a way to stimulate thinking and discussion?

   f. Do I like my students? Do they like me? Do we enjoy working together?

3. Classroom Atmosphere/Environment

   a. Is my room clean and attractive? Are the books, games, and other materials of the program easily accessible to students?

   b. Do I put student work on display so that they can be shared?

   c. Is there a classroom library ample and diverse enough to meet student needs? Are the titles changed often enough?

   d. Is the atmosphere relaxed but alive? Are the students busy and involved? Are they allowed to talk and move about as their work requires?

4. Use and Management of the Program

   a. Do I teach the program regularly? Do I use as many contexts/components as I profitably can?

   b. Am I prepared to teach each context I take up? Do I know the selections and the purpose of each exploratory activity?

   c. Do I organize the class flexibly to meet the demands of the various activities?

   d. Do I make necessary adjustments to meet individual needs?

   e. Am I using all available program resources, including the libraries and outside resurces?

The teacher's thoughtful awareness of the many facets of the evaluation process is essential for the continuous improvement of students learning and of the quality of program content and teacher instruction.

PRE-BAND I

Books

A Crocodile's Tale, A Philippine Folk Story
Alec's Sand Castle
Alexander and the Wind-up Mouse
A Lion in the Meadow
Wind Had Wings
A Rainbow of My Own
A Wise Monkey Tale
Catch a Little Fox
Christina Katerina and the Box
Do You Want To Be My Friend?
Gilberto and the Wind
Henry Possum
I Need A Friend
I Was All Thumbs
London Bridge Is Falling Down
May I Bring a Friend?
Oh Lord, I Wish I Was a Buzzard
Out! Out! Out!
Owliver
Peppino
Shhhhh..... Bang, a Whispering Book
Shawn Goes to School
The Alligator Under the Bed
The Alphabet Tree
The Ants Go Marching
The Gunniwolf
The Hare and the Tortoise
The Little Knight
The Monkeys and the Pedlar
The Oyster's Secret
The Paint Box Sea
There's a Nightmare in My Closet
The Sky Dog
The Stone Cutter
The Tallest Tree
The Turnip
The Way the Tiger Walked
Arbuthnot Anthology of Children's Literature
"You Look Ridiculous," Said the Rhinoceros to the Hippopotamus
Favorite Poems Old & New
Favorite Poems Old and New OR Arbuthnot Anthology of Children's Literature
Stories to Dramatize
"The Snow Man"

Records

Nature & Make Believe
Animals and Circus
"Colors of the Rainbow"
Rhythm Time #2
Bowmar: Fun & Fitness B2057-A
Adventures In Music, Grade 1
Rhythm Time #1

BAND I

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Anatole and the Cat	Narrow Escapes	34
And To Think I Saw It On Mulberry Street	Imagining Things	7
"Andre," Time for Poetry	Self and Family.	35
Another Day	Imagining Things	5
"Are You a Marsupial?" The Birds and Beasts Were There	Rhythms of Nature.	37
Arrow to the Sun	Heroes and Leaders	25
Ask Mr. Bear	Self and Family.	31
Baba Yaga	Magic and Wonder	25
"Baby Chick," A Beginning Book of Poems	Rhythms of Nature.	21
Be Nice to Spiders	Rhythms of Nature.	5
Big Brother	Self and Family.	8
The Big Cleanup	Imagining Things	25
The Biggest House in the World	Rhythms of Art	60
Birds	Rhythms of Art	9
"The Birds Nest," Piping Down the Valleys Wild	Rhythms of Nature.	17
"Block City," Favorite Poems Old and New	Rhythms of Art	36
The Blue Seed	Rhythms of Nature.	6
A Boy, a Dog and a Frog	Rhythms of Man	33
But Where is the Green Parrot?	Rhythms of Art	46
Cabbage Moon	Magic and Wonder	15
Cannon-Ball Simp	Animal People.	7
City in the Summer	Rhythms of Man	24
The Cock, the Mouse and the Little Red Hen	Narrow Escapes	21
The Coconut Thieves	Animal People.	27
Coll and His White Pig	Heroes and Leaders	32
"The Colors," A Beginning Book of Poems	Rhythms of Art	23
Conrad's Castle	Rhythms of Man	31
"A Cow at Sullington," The First Book of Short Verse	Rhythms of Art	12
Crow Boy	Rhythms of Man	35
"Daffodil," A Beginning Book of Poems	Rhythms of Art	17
Dandelion	Animal People.	39
"Dandelion," Arbuthnot Anthology of Children's Literature	Animal People.	40
"Dandelions," Arbuthnot Anthology of Children's Literature	Animal People.	40
The Day the Sun Danced	Rhythms of Nature.	44

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Diogenes and His Lantern	Heroes and Leaders	41
Do You See What I See?	Rhythms of Art	8
The Dragon in the Clock Box	Imagining Things	19
Dragon Stew	Animal People	23
"Easter," Piping Down the Valleys Wild	Rhythms of Art	46
"The Elephant," The First Book of Short Verse	Rhythms of Art	53
The Emperor and the Kite	Heroes and Leaders	12
Epaminondas	Self and Family.	36
"An Epicure," The First Book of Short Verse	Rhythms of Art	12
"Eskimo Chant," The Wind Has Wings	Rhythms of Nature.	41
Evan's Corner	Rhythms of Man	23
"F is the Fighting Firetruck," Favorite Poems Old and New	Rhythms of Art	21
"Feather or Fur," Favorite Poems Old and New	Rhythms of Nature.	13
Feeling Blue	Rhythms of Art	19
Firerose	Fabulous Creatures	25
Fisherman's Luck	Rhythms of Man	16
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The Fooling of King Alexander	Heroes and Leaders	13
Fox and the Fire	Rhythms of Nature.	45
Freckle Juice	Rhythms of Art	62
Frederick	Animal People.	17
Giant John	Fabulous Creatures	5
A Gift-Bear for the King	Heroes and Leaders	5
Gigin and Till	Imagining Things	9
The Girl Who Would Rather Climb Trees	Self and Family.	11
Granny and the Indians	Rhythms of Man	16
Great Wolf and the Good Woodsman	Heroes and Leaders	31
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The Happy Owls	Animal People	16
"Happy Thought," Time for Poetry	Self and Family.	28
The Hare and the Tortoise	Animal People.	8
Hello Yellow!	Rhythms of Art	17
Henry Explores the Jungle	Imagining Things	21
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High, Wide and Handsome and Their Three Tall Tales	Animal People.	25

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"How Basil Conquered the Dragon," Harvest of Russian Folk Tales	Fabulous Creatures	21
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How the Whale Got His Throat	Fabulous Creatures	39
How the World Got Its Color	Rhythms of Art	31
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"The Humming Bird," Favorite Poems Old and New	Rhythms of Nature.	15
Hummingbirds in the Garden	Rhythms of Nature.	15
I Caught a Lizard	Rhythms of Nature.	18
"The Ice Cream Man," Favorite Poems Old and New	Rhythms of Art	46
The Ice Dragon	Fabulous Creatures	23
If I Ran the Zoo	Imagining Things	15
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"Inside the Zoo," A Beginning Book of Poems	Rhythms of Art	12
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Journeys of Sebastian	Imagining Things	28
Kap and the Wicked Monkey	Fabulous Creatures	30
Katie's Chickens	Rhythms of Nature.	20
Katy and the Big Snow	Heroes and Leaders	6
Katy No-Pocket	Animal People.	5
"King Rufus," The Wind Has Wings	Rhythms of Art	45
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Once There Was A Tree.	Rhythms of Nature.	26
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"Only My Opinion," The Arbuthnot Anthology of Children's Literature	Rhythms of Nature.	28
"The Optimist," The First Book of Short Verse	Rhythms of Art	13
"Orders," The Wind Has Wings	Rhythms of Nature.	22
"Paints," A Beginning Book of Poems	Rhythms of Art	26
A Pair of Red Clogs	Self and Family.	33
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"A Scurry," A Beginning Book of Poems	Rhythms of Art	10
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"This Happy Day," Time For Poetry	Self and Family	22
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